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Frey, Hugo (arr.)

A collection of 25 selected
celebrated American negro
spirituals

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A Collection of 25 Selected

CELEBRATED AMERICAN NEGRO SPIRITUALS

Including Such Favorites as
"Somebody's Knockin' at Yo'Do"
"Oh! Wasn't Dat a Wide Ribber"
"Were You There?"
"I'm Troubled in de Mind"

Transcribed & Arranged by
HUGO FREY

MADE IN U.S.A.

ROBBINS ~ ENGEL, INC. New York

PRICE 75¢ NET

FOREWORD

Edition after edition of this book's renowned predecessor, "Famous Negro Spirituals," having been exhausted, the publishers of that volume find themselves compelled, as the result of a widespread and insistent demand, to issue "Celebrated American Negro Spirituals," a companion-book to the aforementioned volume.

In many respects this folio is an unique one. Never before have the songs herein contained been grouped in a single volume; many of them, in fact, have never previously been issued even in sheet music form. Thus a really new contribution is made to contemporary American spiritual music, the most popular music of the day.

Negro spirituals, today, are no longer just a vogue; they represent spontaneous inspirational music that will endure as long as good music is appreciated. Beautiful in its simplicity and its profound and stirring fervor, it has gained a vast army of devotees, and has a greater "listening-in" audience on the radio than any other form of entertainment ever broadcast.

Hugo Frey, one of America's most noted musicians and composers, and widely versed in Negro Spiritual lore, personally assembled, transcribed and arranged the songs contained in this volume. Few are better qualified than Mr. Frey to collect and edit a folio of this type; his modern and expert touch lends a beauty to these songs that they have never previously possessed. Mr. Frey, however, has assiduously refrained from extracting anything from these pieces that makes the original distinctive.

America is justly proud of its Negro Spirituals. And we, the publishers,, are equally proud that it is our privilege to offer these musical gems to the American music-lover.

THE PUBLISHERS

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New York, N. Y.

A Collection of 25 Selected CELEBRATED AMERICAN NEGRO SPIRITUALS

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HUGO FREY

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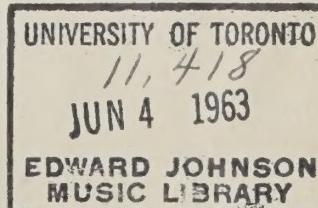
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MUSIC PUBLISHERS

Somebody's Knockin' At Yo' Do'

Transcribed and Arr.
By HUGO FREY

Moderately slow

mf

Som - bod - y's knock - in' at yo'

do'

Some-bod - y's knock-in' at yo' do',

O,

sin - ner,

why don't you an - swer?

(a)

mf

Some-bod - y's knock - in' at yo' do'

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f *rit.* *mf*
 Knocks like - Je - sus, Some-bod - y's knock-in' at yo' do',
rit.

f (rit.) *mf*
 Knocks like Je - sus, Some-bod - y's knock-in' at yo'
(rit.) *mf*

do', O, — sinner, why don't you
f

(a) *mf*
 an - swer? Some-bod - y's knock-in' at yo' do'
(a) *ritard.*

Were You There?

Transcribed and Arr.
By HUGO FREY

Andante

mp

Were you

mf

sustained with expression

mp

there when they cru-ci-fied my Lord? _____ Were you there when they

(were you there?)

cru-ci-fied my Lord? _____ Oh! Some-times it caus-es me to tremble,

p

trem-ble,

trem-ble, Were you there when they cru - ci - fied my Lord? _____

rit.

a tempo

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mp

Were you there when they laid Him in the tomb?

— Were you there when they laid Him in the tomb? — Oh!

rit. — *p* — *pp Slowly*

Some-times it caus - es me to trem-ble, trem-ble, trem-ble,

Were you
Slowly

there when they laid Him in the tomb?

Oh! Holy Lord

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By HUGO FREY

Adagio

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat (B-flat). The time signature is common time (indicated by 'C'). The tempo is Adagio. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is 'Oh! ho - ly Lord!'. The second section starts with 'Oh! _____ ho - ly Lord!' followed by another 'Oh! ho - ly Lord!'. The third section begins with 'Done with the sin and sor-row.' followed by 'Oh! rise up chil - dren get your crown, I soon shall reach that gold - en shore,'. The music includes various dynamics such as *mp legato*, *p*, *(pp)*, and *z* (sustaining dot).

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Done with the sin and sor - row; And by your Sav - ior's side sit down,
 Done with the sin and sor - row; And sing the songs we sang be - fore,

mf

dim.

Done with the sin and sor - row,
 Done with the sin and sor - row, Oh!

dim.

ho - ly Lord! — Oh! — ho - ly Lord! — Oh!

rit.

ho - ly Lord! — Done with the sin and sor - row.

rit. (Fine)

Oh! Wasn't Dat a Wide Ribber

Transcribed and Arr.
By HUGO FREY

Moderato (*With a swing*)

Musical score for the first system. The key signature is one flat (B-flat). The tempo is Moderato (*With a swing*). The vocal line begins with "Oh! was - n't dat a". The piano accompaniment features a bass line with eighth-note chords and a treble line with eighth-note chords. Dynamics include *ffz*, *mp*, *rit.*, *mf*, and *a tempo*.

Musical score for the second system. The vocal line continues with "wide rib - ber," "rib - ber of Jor - dan," and "(Lord!)". The piano accompaniment consists of eighth-note chords in the bass and treble staves.

Musical score for the third system. The vocal line includes "wide rib - ber! Dere's one more rib - ber to cross. Oh! was - n't dat a". The piano accompaniment features eighth-note chords.

Musical score for the fourth system. The vocal line includes "cross Oh! de rib - ber of Jor - dan is so wide One more rib - ber to Shout, shout, Sa-tan's a - bout One more rib - ber to". The piano accompaniment includes a dynamic marking *mp*.

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cross; — I don't know how to get on de oth - er side; One more rib-ber to
 cross; — Oh, shut your door and keep him out; One more rib-ber to

mf Tempo I

cross.
 cross. Oh! was-n't dat a wide rib - ber, rib - ber of

mf Tempo I

(Lord!) Jor - dan, wide rib - ber! Dere's one more rib-ber to

(Lord!)

1 2

cross. — cross. —

ffz (wide) rib - ber)

Gwine Up

Transcribed and Arr.
By HUGO FREY

Maestoso

Oh, yes, I'm
gwine up, gwine up, gwine all de way, Lord, Gwine up,
gwine up, to see de hea-ven-ly land, Oh, yes, I'm gwine up, gwine up,
gwine all de way, Lord, Gwine up, gwine up, to see de hea-ven - ly land.

f 3rd time ritard. Fine

f cresc.

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1 Oh, — saints an' sin-ners will - a you go, See de hea-ven-ly
 2 I'm a gwine to keep a climb - in' high, See de hea-ven-ly

(p)

land, I'm a gwine up to hea-ven for to see my robe,- See de hea-ven-ly
 land, Till I meet dem-a an - gels in - a de sky,- See de hea-ven-ly

mf

land. Gwine to see my robe an' try it on, See de hea-ven-ly land; It's —
 land. Dem - a lobe-ly an-gels I shall see, See de hea-ven-ly land; An' I

mf

bright-er dan-a dat glit-ter-in' sun, See de hea-ven-ly land. Oh, yes, I'm
 sure — de deb-bil will let - a me be, See de hea-ven-ly land. Oh, yes, I'm

D.S. al.

B F 23-48

I Couldn't Hear Nobody Pray

Andante

The musical score consists of five staves of music. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a tempo marking of Andante. The dynamic is forte (f) at the beginning. The vocal part starts on the second staff with a treble clef, a key signature of one flat, and a dynamic of piano (p). The lyrics are written below the notes. The piano part continues on the first staff, providing harmonic support. The vocal part resumes on the second staff, with dynamics including *mf* and *mf*. The piano part concludes on the fifth staff, which also contains a bass clef staff.

An' I could - n't hear no - bod - y pray; An' I

p

could - n't hear no - bod - y pray, O 'way down yon - der

mf

by my - self, An' I could - n't hear no - bod - y pray. An' I

mf

2

Either staff may be sung

In the val-ley! *rit.* On my knees! *rit.*
a tempo *a tempo*
 pray. I could-n't hear no - bod - y pray. I
rit. *a tempo* *rit.* *a tempo*

With my bur - den! *rit.* *a tempo*
 could - n't hear no - bod - y pray. I
rit. *a tempo*

mf rit. Slowly An' my Sav - ior! I Slowly
 could - n't hear no - bod - y pray! I
mf

ad lib

a tempo

could - n't hear no - bod - y pray. O Lord! I
a tempo

could - n't hear no - bod - y pray. O Lord! I

O Lord!

could-n't hear no - bod - y pray; An' I could-n't hear no - bod - y

mf

pray; O 'way down yon - der ty my - self An' I

mf

could - n't hear no - bod - y pray.

ritard.

Children You'll Be Called On

Andante

Chil - dren, you'll be called on To march in the field of
Christ-ians you'll be called on To march in the field of

bat - tle, When this war - fare'll be end - ed, Hal - le - lu.
bat - tle, When this war - fare'll be end - ed, Hal - le - lu.

Chorus

When this war - fare'll be end-ed, I'm a sol-dier of the gos-pel, When this

war - fare'll be end - ed, I'm a sol - dier of the cross. When this cross.

rit.

1.

2.

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Run To Jesus

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Moderato

The musical score consists of four staves of music. The top staff is for the soprano voice, starting with a treble clef, common time, and a key signature of one sharp. The second staff is for the piano, with a treble clef and a key signature of one sharp. The third staff is for the alto voice, with a bass clef and a key signature of one sharp. The fourth staff is for the bassoon or double bass, with a bass clef and a key signature of one sharp. The music is in a moderate tempo, as indicated by the 'Moderato' marking at the beginning. The lyrics are integrated into the vocal parts, with the piano part providing harmonic support.

Lyrics:

- Run to Je - sus, shun the dan - ger, I don't ex-pect to stay much
- long - er here. Run to Je - sus, shun the dan - ger, I
- don't ex-pect to stay much long - er here. He will

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be our dear - est friend, And will help us to the end. I
 thought I heard them say, There were li - ons in the way. I
 man - sions there will be, One for you and one for me. I

(h) *mp*

don't ex - pect to stay much long - er here.
 don't ex - pect to stay much long - er here. Run to
 don't ex - pect to stay much long - er here.

Je - sus, shun the dan - ger, I don't ex-pect to stay much

1 & 2 long - er here. 2 Oh I long - er here.
 3 Man - y

Fine

B F 23-48

I'm Troubled In De Mind

Transcribed and Arr.
By HUGO FREY

Slowly with expression

I'm trou-bled, I'm trou-bled, I'm trou-bled in de
sempre sostenuto

mind, If Je-sus don't help me I sure-ly will die. Oh

Je-sus, my Sa-voir, on thee I'll de-pend. When

trou-bles are near me, You'll be my true friend. When

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la-dened with trou-ble and burd-ended with grief, To

mf (melody marcato)

rall. *p a tempo*

Je - sus in _ se - cret I'll go for re - lief I'm

a tempo

rall. *p*

trou - bled, I'm _ trou - bled, I'm trou - bled in de mind, If

mf *rall.*

Je sus don't help me, I sure - ly will die.

mf *rall.*

My Lord, What A Morning

Transcribed and Arr.
By HUGO FREY

Andante (*Sustained*)

My Lord, what a morn-ing, My Lord, what a
 morn-ing, My Lord, what a morn-ing, When the stars be-gin to fall. You'll
 hear the trum-pet sound,
 2 hear the sin - ner mourn, To wake the na - tions un - der ground.
 3 hear the Christ-i-ans shout,

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dim.

Look-ing to my God's right hand, When the stars be - gin to
 dim.

mf

fall. My Lord, what a morn - ing,

f *mf*

My Lord, what a morn - ing, My Lord, what a morn - ing, When the

mf

stars be-gin to fall. 2 You'll fall.
 3 You'll

rit.

Give Me Jesus

Moderately slow

Transcribed and Arr.
By HUGO FREY

S

1 O, when I come to die, O,
2 In the morn-ing when I rise, In the
3 I heard the mourn-er say, I

when I come to die, O, when I come to die, Give me
morn - ing when I rise, In the morn - ing when I rise, Give me
heard the mourn - er say, I heard the mourn - er say, Give me

Je - sus, Give me Je - sus, Give me Je - sus, You may

have all this world, Give me Je - sus.

1 & 2

S Fine

S Je - sus.

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We Are Climbing The Hills Of Zion

23

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Andante

S *mf*

We are climbing the hills of Zi-on, the hills of Zi-on, the

S

hills of Zi-on, We are climbing the hills of Zi-on, With Je-sus in our souls.

Fine

Fine

f

rit. a tempo rit.

1 Oh, breth'-ren, do get read - y, Oh, breth'-ren, do get read - y,
2 Oh, sin - ner, do get read - y, Oh, sin - ner, do get read - y,

f

rit. a tempo rit.

a tempo

D.S.

Oh, breth - ren, do get read - y With Je - sus in your souls.
Oh, sin - ner, do get read - y With Je - sus in your souls.

a tempo

D.S.

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Keep Your Lamps Trimmed

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Allegretto

Keep your lamps trimmed and a -

burn-in', Keep your lamps trimmed and a - burn-in', Keep your lamps trimmed and a - burn-in', For this

work's al-most done. Bro thers, don't grow weary, Bro-thers, don't grow
(Preach-ers,)

wear-y, Bro-thers, don't grow wear-y, For this work's al-most done. Keep your

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lamps trimmed and a - burn-in', Keep your lamps trimmed and a - burn-in', Keep your
 lamps trimmed and a - burn-in', For this work's al-most done. 'Tis re - done.
 lig - ion makes us hap - py, 'Tis re - lig - ion makes us hap - py 'Tis re -
 climb - in', Ja - cob's lad - der. We are climb - in' Ja - cob's lad - der, We are
 lig - ion, makes us hap - py, For this work's al - most done. We are done. Keep your
 climb - in' Ja - cob's lad - der, For this work's al - most

1 no repeat Fine

rit. *a tempo*

mf

rit. *1 a tempo* *2 mf*

rit. *a tempo* *mf*
D.S. al Fine

Listen To The Angels Shoutin'

Moderato

Where do you think I found my soul,

Lis-ten to the an-gels shout-in', I found my soul at hell's dark door,

Lis-ten to the an-gels shout in', Be-fore I lay in hell one day,
don't know what sinner wants to stay here for,

Lis-ten to the an-gels shout-in', I sing and pray my soul a-way.
Lis-ten to the an-gels shout-in', Oh, when he gets home he will sor-row no more.

rall.

rall.

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Listen to the an-gels shout-in', Run all the way,- run all the
 Listen to the an-gels shout-in',
 way, Run all the way my Lord, Listen to the an-gels shout-in'.

Blow, Ga-briel blow,— Blow, Ga-briel blow, Tell all the

joy - ful news, Listen to the an-gels shout-in'. I shout - in'.

2nd time ad lib.

1st no repeat *Fine.*

Gwine To Ride Up In De Chariot

Transcribed and Arr.
By HUGO FREY

Maestoso

1 Gwine to
2 Gwine to
3 Gwine to

(Chorus)

Ride up in de char - i - ot, Soon - er in de morn - ing
Chat - ter wid de an - - gels, Soon - er in de morn - ing
meet my mas - sa Je - sus, Soon - er in de morn - ing

(Chorus)

Ride up in de char - i - ot, Soon - er in de morn - ing
Chat - ter wid de an - - gels, Soon - er in de morn - ing
Meet my mas - sa Je - sus, Soon - er in de morn - ing

(Chorus)

Ride up in de char - i - ot, Soon - er in de morn - ing, And I
Chat - ter wid de an - - gels, Soon - er in de morn - ing, And I
Meet my mas - sa Je - sus, Soon - er in de morn - ing, And I

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(Slower and marked)

hope I'll join de band.
hope I'll join de band.
hope I'll join de band.

O Lord, have - a mer - cy on me, O Lord, have

f (marcato)

mer - cy on me, O Lord, have - a mer - cy on me, And I

hope I'll join de band.

band.

By An' By

Transcribed and Arr.
By HUGO FREY

Moderato

Oh,

by— an' by,

by— an' by,

I'm goin' to lay down my

mf (legato)

by— an' by,

by— an' by,

heavy load. Oh, by— an' by,

by— an' by

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1 *no repeat*
rit.

2 *Fine*
rit.

I'm goin' to lay down my heavy— load. I heavy— load.

rit. *rit.* *Fine*

mf

know my robe's goin' to fit me well, — I'm goin' to lay down my

mf

heavy— load, I tried it on at de gates of hell, —

I'm goin' to lay down my heavy— load. Oh,

D.S.al Fine

I Ain't Goin' To Die No Mo'

Very marked but bright

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The musical score consists of five staves of music. The top staff shows a piano part in 2/4 time with various dynamics like *f*, *mp*, and *sfz*. The second staff is for the vocal part, starting with "Oh! ain't I glad," followed by a repeat sign and another line of the same lyrics. The third staff continues the vocal line with "ain't I glad," followed by a section marked "rit." and "(Some -)." The fourth staff begins with "ain't I glad," followed by "I ain't a goin' to die no mo'; Goin' to" and ends with another section marked "rit." and "(Some -)." The fifth staff starts with "what slower)" and contains the lyrics "meet these hap-py Christ-i-ans soon-er in the morn-in' Soon-er in the morn-in', wear the star-ry crown soon-er in the morn-in' Soon-er in the morn-in', what slower)". The piano part includes bass notes and chords throughout.

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Soon-er in the morn-in', Meet those hap-py Christ-i-ans soon-er in the morn-in', I
 Soon-er in the morn-in', Wear the star-ry crown soon-er in the morn-in', I

f *Tempo I*

ain't a goin' to die no mo'
 ain't a goin' to die no mo'
 Oh! *Tempo I* aint I glad,
rit.

Oh! aint I glad, Oh! aint I glad, I

rit.

dim. 1 2
 aint a goin' to die no mo', Goin' to mo',
dim.

Keep Me From Sinking Down

Transcribed and Arr.
By HUGO FREY

Slowly

The musical score consists of six staves of music. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The vocal part begins on the third staff, marked 'Slowly'. The lyrics are integrated into the musical lines, with 'Oh, Lord,' appearing at the start, followed by 'Fine' at the end of the first section. The second section begins with 'Oh, my Lord!' and ends with 'Fine'. The third section starts with 'I tell you what I mean to do,' followed by two numbered lines of lyrics: '1. I tell you what I mean to do; Keep me from sink-ing down: I' and '2. I look up yon-der, what do I see; Keep me from sink-ing down: I'. The fourth section continues with 'mean to go to heav-en too' and 'see the an-gels beck-on-ing to me'. The score concludes with 'Keep me from sink-ing down.' followed by 'D. S. al Fine'.

S *mp*

Oh, Lord,

Fine

Oh, my Lord! Oh, my good Lord! Keep me from sink-ing down.

Fine

1. I tell you what I mean to do; Keep me from sink-ing down: I
2. I look up yon-der, what do I see; Keep me from sink-ing down: I

f

p

mean to go to heav-en too Keep me from sink-ing down.
see the an-gels beck-on-ing to me Keep me from sink-ing down.

S

D. S. al Fine

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I've Just Come From The Fountain

35

Transcribed and Arr.
By HUGO FREY

Moderato

mp

1. I've just come from the
2. Been drink-ing from the

foun-tain I've just come from the foun-tain Lord! I've just come from the foun-tain, His
foun-tain Been drink-ing from the foun-tain Lord! Been drink-ing from the foun-tain, His

name so dear. O broth-ers, I love Je-sus, O broth-ers I love

name so dear.

Je-sus, O broth-ers, I love Je-sus, His name so dear.

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Zion's Children

Transcribed and Arr.
By HUGO FREY

Andante *mf*

Oh! Zion's children com - in' a - long

sostenuto

Com - in' a - long, Com - in' a - long, Oh! Zion's chil - dren

Com-in' a - long, Talk - in' a - bout the wel - come day. I

1 hail my mo - ther in the morn - in', Com - in' a - long,
2 don't you want to live up yon - der, Com - in' a - long,
3 think they're might - y might - y hap - py, Com - in' a - long,

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Com-in' a - long, I hail my mo - ther in the morn - in'
 Com-in' a - long, Oh! don't you want to live up yon - der,
 Com-in' a - long, I think they're might - y might - y hap - py,

Talk-in' a-bout the wel-come day.
 Talk-in' a-bout the wel-come day. Oh! Zi - on's chil - dren com-in' a-long,
 Talk-in' a-bout the wel-come day.

Com-in' a-long, Com - in' a-long, Oh! Zi - on's chil-dren com - in' a - long,

Talk - in' a - bout the wel - come day. 1 & 2 3
 2 Oh! 3 I day.

Keep A-Inchin' Along

Transcribed and Arr.
By HUGO FREY

Allegro

Keep a -

inch-in' a - long Keep a - inch-in' a - long; Je - sus will come by'nd'

bye; Keep a - inch-in' a - long like a poor inch - worm,

Je - sus will come by'nd bye. Keep a - bye. 'Twas a -

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mf

inch by inch I sought the Lord, Je-sus will come by'nd bye. And a-
Lord is com-ing to take us home, Je-sus will come by'nd bye. And
inch and inch and inch a - long, Je-sus will come by'nd bye. And

inch by inch He blessed my soul, Je-sus will come by'nd bye.
then our work will soon be done, Je-sus will come by'nd bye. Keep a-
inch and inch 'till we get home, Je-sus will come by'nd bye.

inch-in' a-long Keep a - inch -in' a - long,- Je-sus will come by'nd bye; Keep a-

inch-in' a-long like a poor inch-worm, Je-sus will come by'nd bye. 2. The bye.
3. We'll rall >

Gideon's Band

Transcribed and Arr.
By HUGO FREY

Slow March time

The musical score consists of four staves of music in Slow March time, key signature of common time with a flat. The first staff (treble clef) has lyrics: "Oh, the band of Gid-e-on, band of Gid-e-on, band of Gid-e-on, o-ver in Jor-dan, Band of Gid-e-on, band of Gid-e-on, How I long to see that day. I hail to my sis-ter, my sis-ter she'll bow low, Say, legato". The second staff (treble clef) and third staff (bass clef) provide harmonic support. The fourth staff (bass clef) provides bassline support. Measure numbers 1 through 10 are indicated above the staves.

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mf

don't you want to go to hea-ven? How I long to see that day. Oh, the

mf

twelve white hors - es, twelve white hors - es,
hitch 'em to the char - i - ot, hitch 'em to the char - i - ot,

twelve white hors - es, o - ver in Jor-dan twelve white hors - es,
hitch 'em to the char-i - ot, o - ver in Jor-dan hitch 'em to the char-i - ot,

twelve white hors - es, How I long to see the day. Oh,
hitch 'em to the char-i - ot, How I long to see the day.

rit.

Love Feast In Heaven

Transcribed and Arr.
By HUGO FREY

Slowly

The musical score consists of four staves of music, each with a treble clef and a key signature of two flats. The tempo is marked as 'Slowly'. The lyrics are integrated into the music, appearing below the notes. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p) and features a sforzando dynamic (sf). The third staff begins with a piano dynamic (p). The fourth staff begins with a piano dynamic (p).

There's a love-feast in the heav-en by-and-

by, chil-dren, There's a love-feast in the heav-en by-and-

by. Yes, a love-feast in the heav-en by-and - by,

chil-dren, There's a love-feast in the heav-en by-and - by. Oh!

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mp

run up, chil-dren, get your crown, There's a love-feast in the heav-en by-and-by And
Sa - tan told me not to pray, There's a love-feast in the heav-en by-and-by He
breth-ren, breth-ren how d'you know, There's a lovefeast in the heav-en by-and-by Be-

mp

by your Sav-ior's side sit down, There's a love-feast in the heav-en by-and-by Yes, a
wants my soul on Judgement day, There's a love-feast in the heav-en by-and-by Yes, a
cause my Je-sus told me so, There's a love-feast in the heav-en by-and-by Yes, a

f

love-feast in the heav-en by-and - by chil-dren, There's a love-feast in the

1 & 2 Fine

heav-en by and by. 2. Old by.
3. Oh,

B F 23-48

Rise Mourners

Transcribed and Arr.
By HUGO FREY

Andante

The musical score consists of three staves of music. The top staff is for a soprano voice, the middle staff for a bassoon or double bass, and the bottom staff for a piano. The music is in common time, key signature of one flat (B-flat), and includes dynamic markings such as *mp*, *fz*, *dim.*, and *p*. The vocal part has lyrics: "Rise, — mourn-ers, rise, — mourn-ers, o". The piano part features sustained notes and chords. The bassoon part has a melodic line with slurs and grace notes. The score concludes with a forte dynamic (*f*) and a final chord on the piano staff.

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tak-en my feet out of the mi - ry clay, And He's
 placed them on the right side of my fa - ther. Rise,
 bro - thers, rise, bro - thers, O can't you rise and
 tell, What the Lord has done for you.
 rall. e dim. (Chimes) 8va

B F 23-48

Let Us Cheer The Weary Traveler

Transcribed and Arr.
By HUGO FREY

Moderato

Let us cheer the wear-y trav-el-er,

Cheer the wear-y trav-el-er, Let us cheer the wear-y trav-el-er, A-

long the heav-en-ly way. Let us cheer the wear-y trav-el-er, Cheer the wear-y

trav-el-er, Let us cheer the wear-y trav-el-er, A - long the heav-en-ly way. I'll

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take my gos - pel trum - pet, And I'll be - gin to blow, And
if you meet with cross - es, And tri - als on the way, Just

if my Sav - iour helps me, I'll blow where-ev - er I go. Let us
keep your trust in Je - sus, And don't for - get to pray. Let us

cheer the wear-y trav-el-er, Cheer the wear-y trav-el-er, Let us

cheer the wear-y trav-el-er, A - long the heav-en-ly way. And way.
rit.

Try this Melody Over

No One Knows But The Red Red Rose

Words by
Sidney D. Mitchell

Music by
Westell Gordon
Composer of *One Little Dream of Love*

Refrain

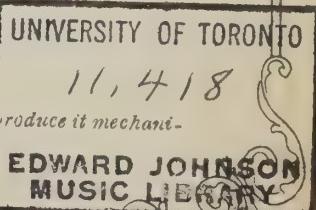
Sheet music for the first part of the refrain. The vocal line starts with a dynamic of *p* *rall.* followed by *a tempo*. The lyrics are: "Tho' my heart sings a song Of a love that is strong, No One". The piano accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand. The vocal line continues with "Knows But The Red Red Rose." The piano accompaniment continues with eighth-note chords.

Sheet music for the second part of the refrain. The vocal line begins with "Tho' with" followed by "cresc. molto". The lyrics are: "cresc. molto". The piano accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand. The vocal line continues with "cresc. molto". The piano accompaniment continues with eighth-note chords.

Sheet music for the third part of the refrain. The vocal line begins with "long - ing I sigh, When my love pass - es by, No One" followed by a sharp sign. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note patterns in the left hand. The vocal line continues with "No One". The piano accompaniment continues with eighth-note chords.

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